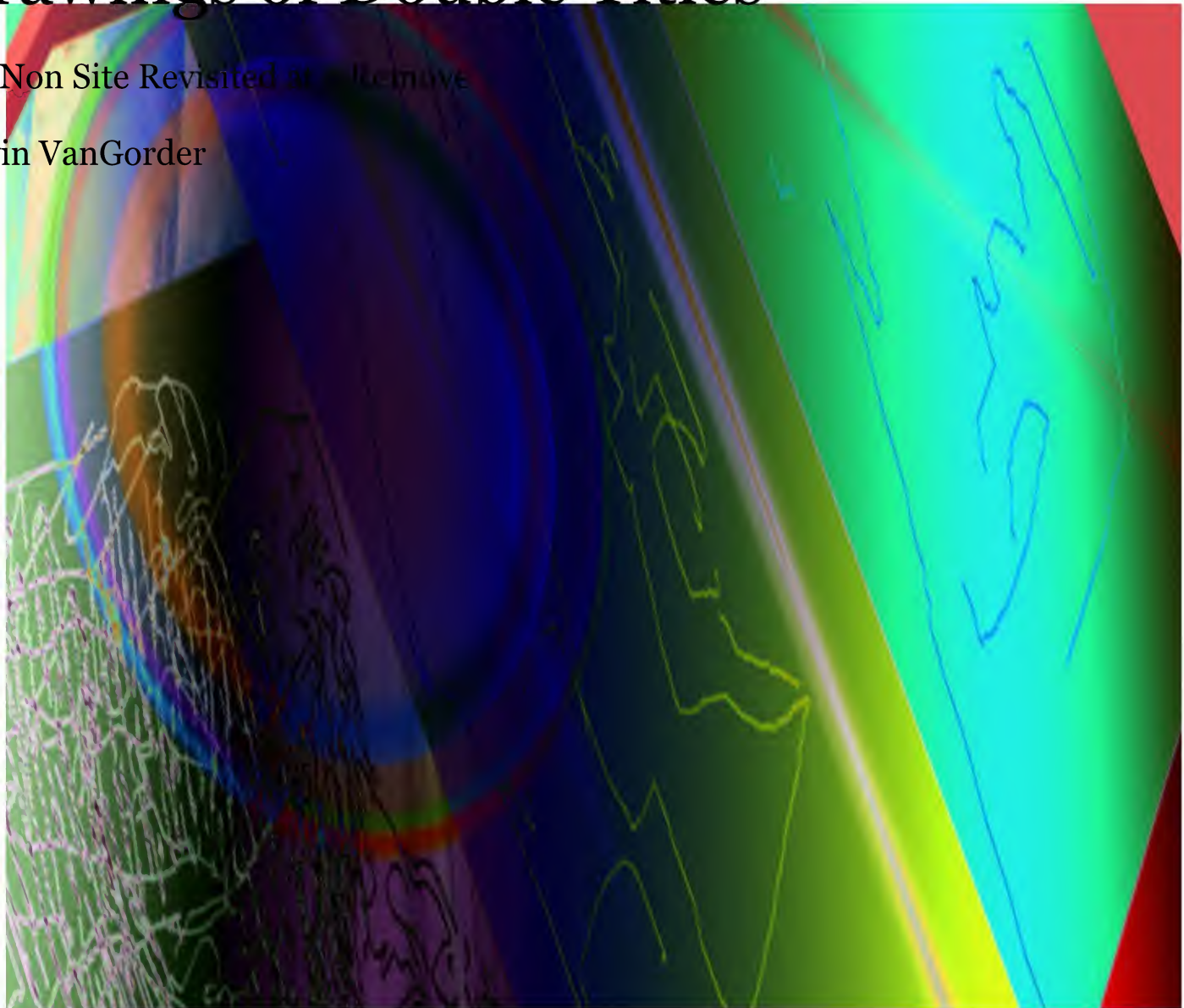


# Drawings of Double Titles

Site Non Site Revisited at ~~ellemove~~

Edwin VanGorder





## Drawings of Double Titles

Site Non Site Revisited at a Remove

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## Drawings of Double Titles



Age of pseudo Plasticene



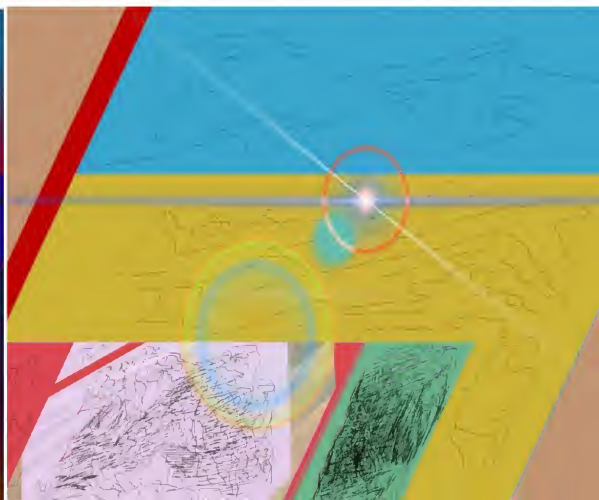
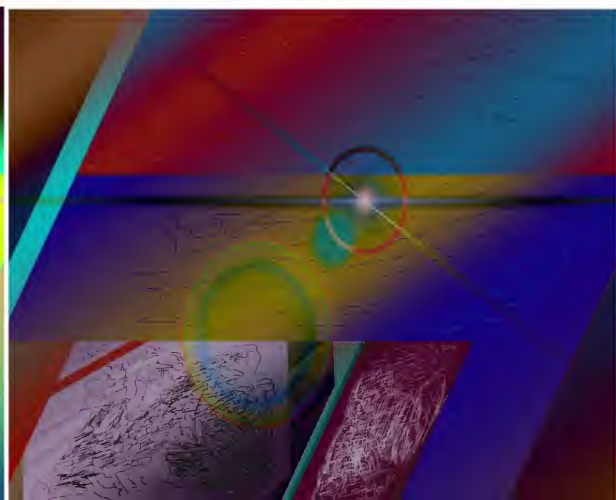
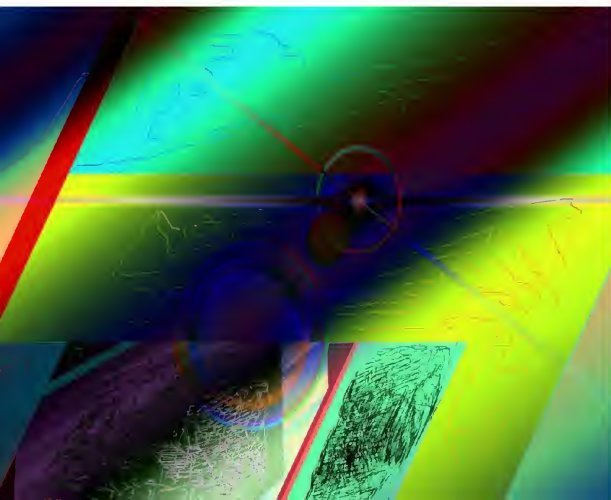
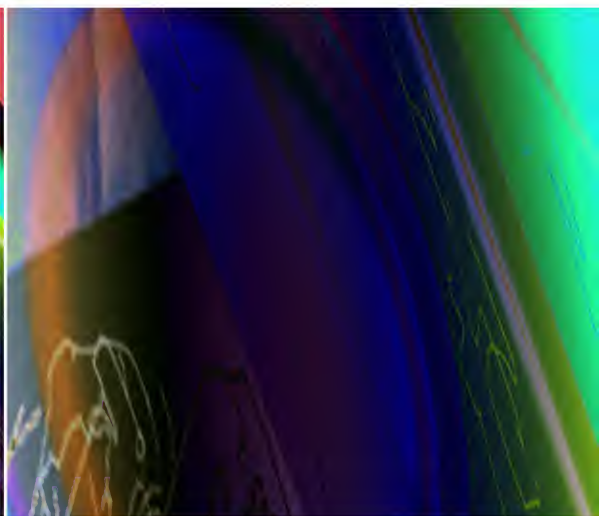
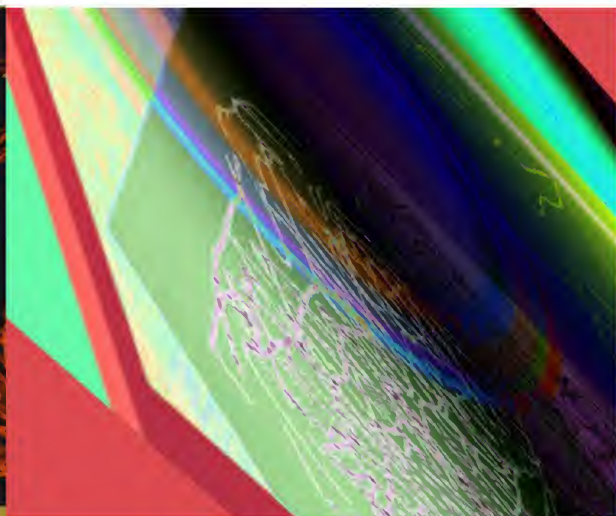
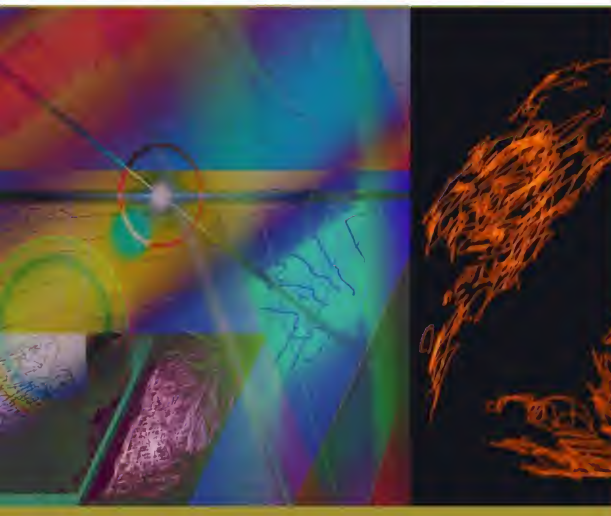
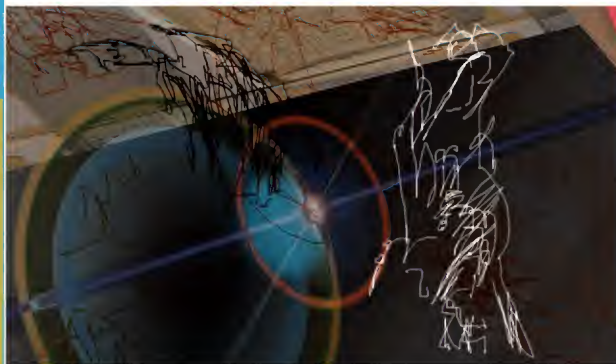
Haptic Plate

## Drawings of Double Titles



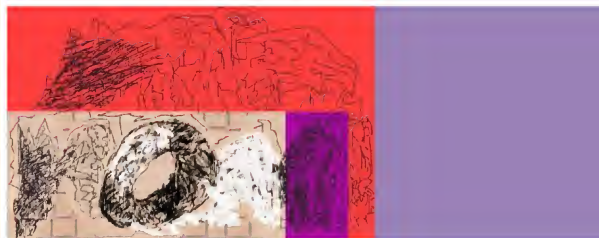
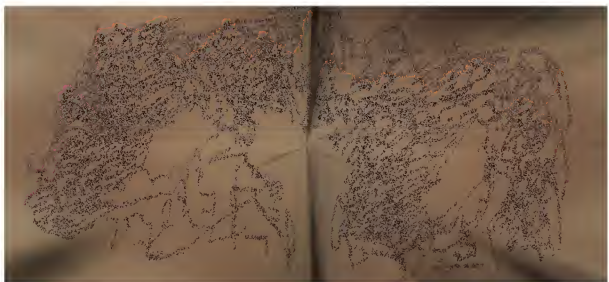
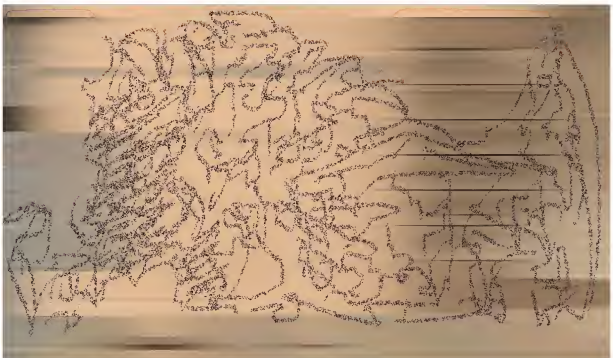
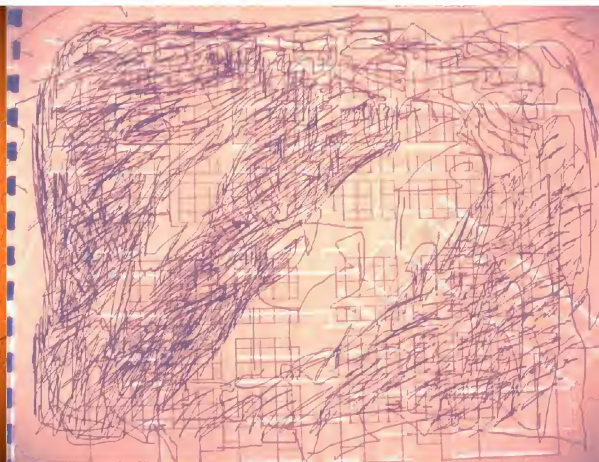
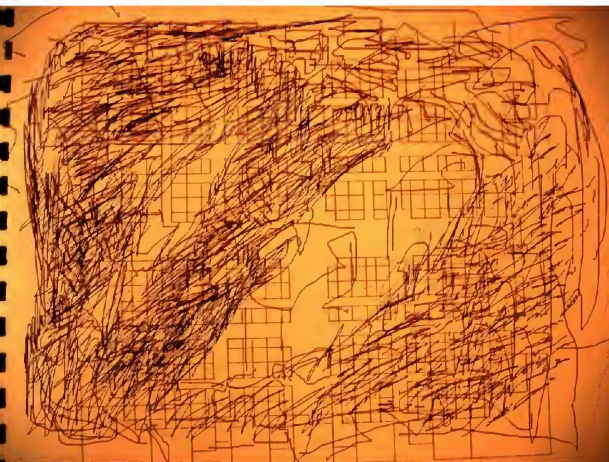
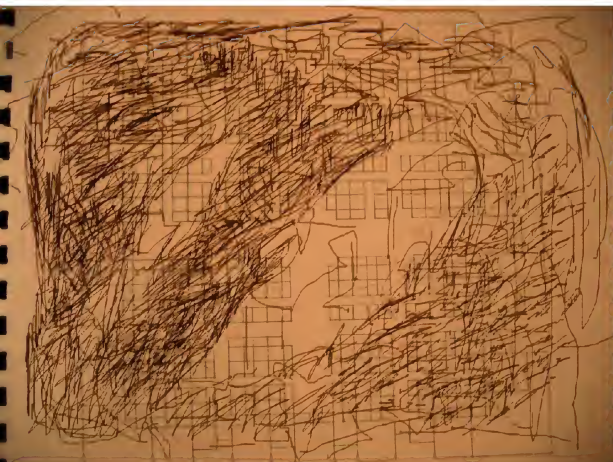
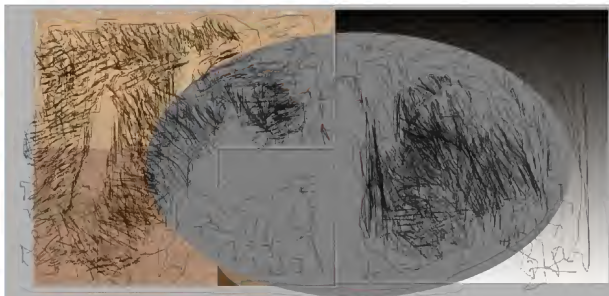
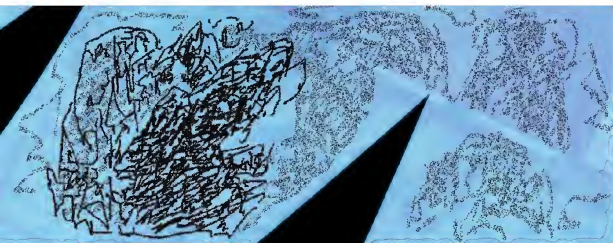
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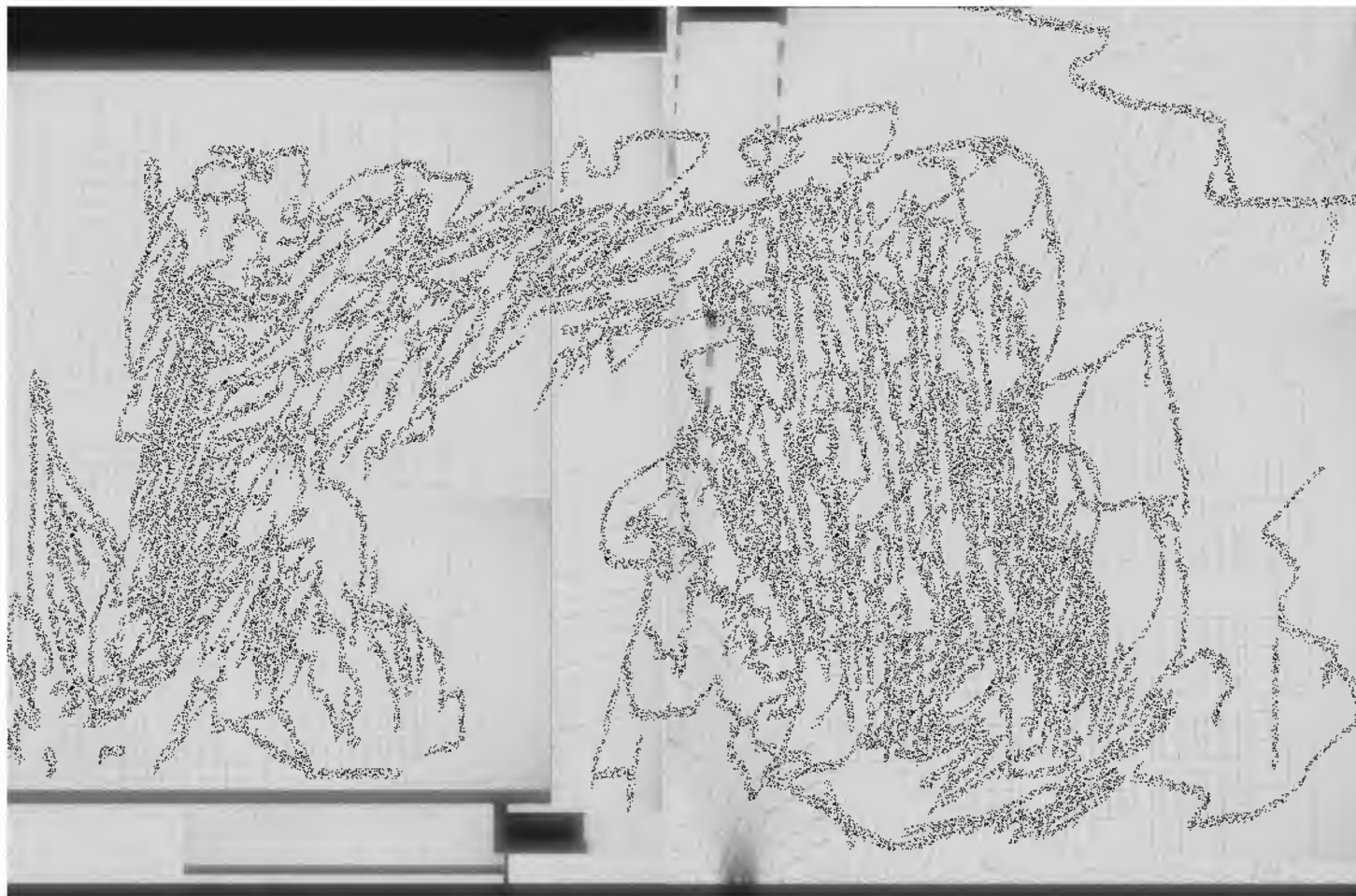


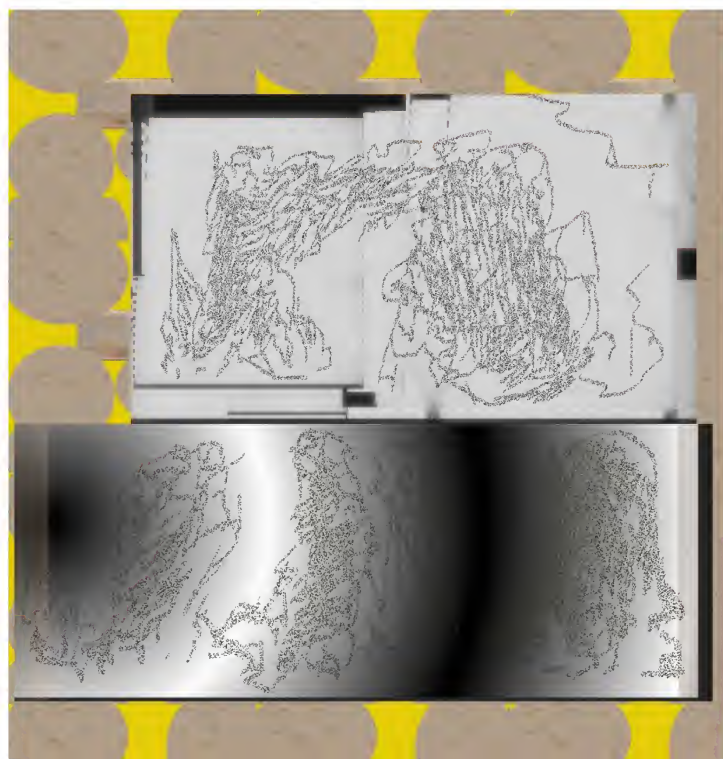
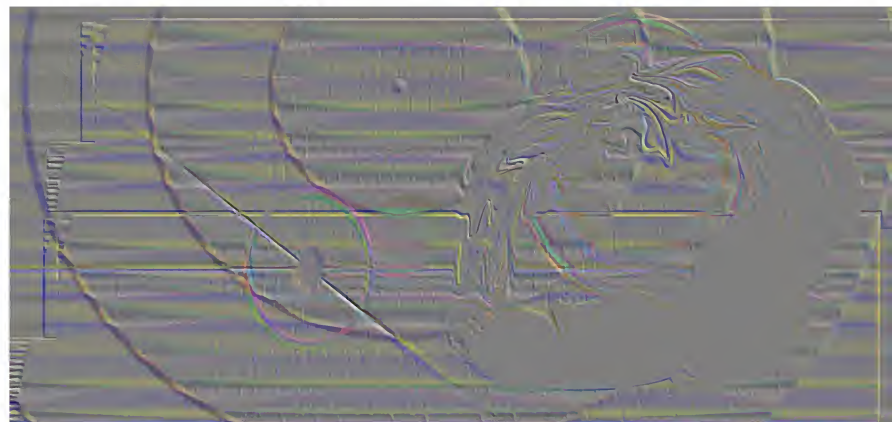
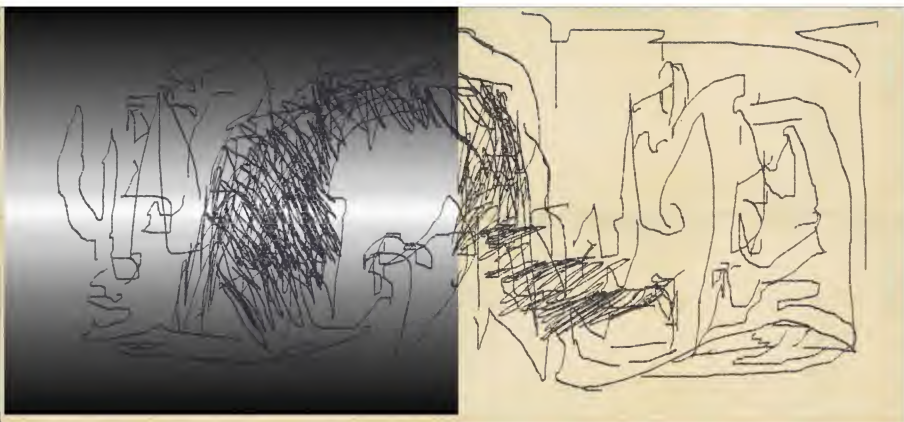






P:ercent of the Centaury







**INTERSUBJECTIVE “APPEIRON” AS GREEK TERM FOR  
GSTALT BUIDS PAST PROTO INDO EUROPEAN ALLAYE BE-  
COME ALETHEIA OR ABODE TO PRESENCE VIA THE  
HEARTH OR ESCHARRE IN THE GREEK LIKEWISE BUILT  
ON SKAR OR SYNCOPATION OF IMMERSION BETWEEN FIG-  
URE AND GROUND. ESCHARRE AS ALSO SCAR GIVES THE  
IDEA OF WEAL TO ART THAT THE FIGURE GROUND ARE A  
HEALING, AND PA OR TOUCH OF PIE BECOME PEI OR  
HEALING TOUCH IN GREEK INFORM APPEIRON AS SKER  
INFORMS ASKER, TO ASK, DIALECTIC VIA ASTARTE OR  
THE GODDESS OF BEGINNINGS.**



**INTERSUBJECTIVE “APPEIRON” AS GREEK TERM FOR GESTALT  
BUIDS PAST PROTO INDO EUROPEAN ALLAYE BECOME  
ALETHEIA OR ABODE TO PRESENCE VIA THE HEARTH OR ES-  
CHARRE IN THE GREEK LIKEWISE BUILT ON SKAR OR SYNCO-  
PATION OF IMMERSION BETWEEN FIGURE AND GROUND. ES-  
CHARRE AS ALSO SCAR GIVES THE IDEA OF WEAL TO ART THAT  
THE FIGURE GROUND ARE A HEALING, AND PA OR TOUCH OF  
PIE BECOME PEI OR HEALING TOUCH IN GREEK INFORM APPEI-  
RON AS SKER INFORMS ASKER, TO ASK, DIALECTIC VIA AS-  
TARTE OR THE GODDESS OF BEGINNINGS.**

**CHANCERY RHABDOMANCY: IF OLD LOOKS NEW  
CAN BE NO DOUBT, IF NEW LOOKS OLD IT IS NO  
DOUBT....->IF THIS IS A FRAME OF WORDS WITHIN  
THE PICTURE IT INTERESTS ME TO PROVIDE OUT-  
SIDE THE PICTURES VERBAL FRAME A QUESTION  
TO THE ANSWER SUCH AS WHAT IS AMALGAMATED  
TO A DRAWING ONTOLOGY?  
FROM THE PROTO INDO EUROPEAN DEIGH OR  
BUILD (DOUGH) THEN OF THE SLUICE OF THE  
SLEIGHT OF HAND THAT DEIGNS DEITY THERE IS  
ADIEU.**

**CHANCERY RHABDOMANCY: IF OLD LOOKS NEW CAN BE NO DOUBT', IF  
NEW LOOKS OLD IT IS NO DOUBT....->IF THIS IS A FRAME OF WORDS  
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PICTURES VERBAL FRAME A QUESTION TO THE ANSWER SUCH AS  
WHAT IS AMALGAMATED TO A DRAWING ONTOLOGY?  
FROM THE PROTO INDO EUROPEAN DEIGH OR BUILD (DOUGH) THEN  
OF THE SLUCE OF THE SLEIGHT OF HAND THAT DEIGNS DEITY  
THERE IS ADIEU.**

**DRAWING IS NOT A CASE OF MEETING LANGUAGE BUT RATHER IS THAT SENSE (DASSEIN!) OF A VERBAL CUPOLA, VEER, IN TRANSITIVE VISION WHICH IS THE STRUCTURE OF LANGUAGE TO BEGIN WITH//: AGGLAMATE ( AGNES SHEEP-AGHITIS SPEECH ACT –AGGLAMATE: BROOD). “SKER” MY ALETHEIA INDICATES SKETCH SCRIBBLE KER OF CURVE AND CLOUD AS SKAI IN THEIR AGGLAMATE SKIRMISH SKIRTING HOW CENTER TO EDGE SHEER AND TORSION ARRIVE TO MOTION SHOWING FORM IN THE SYNCOPATED ADDRESS GRAVITY OCCASIONS. IN THE SAN-SKRIT SERIES OF DRAWING WORDS: PARHEKAHANA – DRAWING LINES AROUND –PERIL, SAMARKANA= NEAR OR AROUND (SUMMARIZE) GRAHANA: DRAWING NEAR OR TOGETHER ( WITH THE GRAIN), LIPI- DRAW TO LIP OF VESSEL(PHILIPINO LIPI , AVELEKHA: FINE ART (AVOLOKATESHVALA- CREDENCE OF INNER CALLING) UNNITA, ART OF DRAWING OUT (UNITE) SAVAYASIN- DRAWING WITH LEFT HAND- SAVANT- INTEGRATED, AHANA- DRAWING BREATH, PARAMARIA: DRAWING THAT BENDS, BENT OF IMPULSE, KARSANA DRAWING TO AND FRO (CURSIVE-FLOURISH-FLORAISON) PARAMHANA DRAWING FROM EXPERIENCE, PARAME-TERS, ANUMARA, ART OF INFERENCE (ENUMERATE CLAUSES) RECKICITRA –RECKON, LEKHA DRAWING- ALLOTMENT- LUCK-FATE CHANCE-FORTUNE: BEING.**

**SKER SCAN SKEW OF ART FLUX MORPHOLOGY AS DRAWING THROUGH THE COMPARATIVE ANATOMIES OF ART SUBJECT TO LANGUAGE AS SUBJECT IN THE MAKING THE CULTURAL LEARNING CURVE- KER KER SCULPTURE CULTURE SQUARED.**

**RHABDOS: DIVINING ROD SPLIT, AND STYLUS , SINGULAR , SHOW THE IMPLEMENTATION OF SKER PER KER OR BENT AND SKAI OR CLOUD AS SHOWING THE ROTATION FROM CENTER TO EDGE AS THE FORMATIVE DISTRIBUTION OF SIGHT AS SEEING VIA THE IDEA OF DRAWING UPON AND THE CULTURAL LEARNING CURVE ( SKER IS THE CULTURAL LEARNING CURVE) .TRIMARAN 1- PROTI INDOEUROPEAN, SANSKRIT, GREEK, COMPLETELY OPPOSITE JAPANESE WHICH IN THREE LANGUAGE SECTIONS OF ITS STRUCTURE INDICATES, HAN OR MONGOLIAN ORIGINS, POLYNESIAN AND CHINESE, THUS A POLYGLOT PIDGIN OR EPISODIC CREOLE OF HANSEATIC LEAGUE LIKE LEGACY OF CUMULATIVE CULTURIZATION. I WOULD SAY THE FIRST TRIMARAN DONATES TO THE SECOND VIA PASI OR PERSIAN INFORMING THE MONGOLIAN HYPER TRAVELS.**

**DRAWING ON SCRATCH OF FLUX ETYMOLOGY BLACK BOX**

**POST PALEO NEO LITHIC DIET (PALE- PLACE, LIMIT PROTO INDO EUROPEAN-PIE) = AGRICULTURE: AG- DRAW, KER, BEND , SKAI, CLOUD, SKER: SYNCOPATED RHYTHM OF DEVELOPMENTAL FORM :TABLE INCLUDES JELLO (GEL: GLASS AND GLASS AS TRANSPORTED IN PASTE: PASTA... LIMM TO DRAW BY PASTING –LIMES, SANSKRIT VAHIN- DRAW, = VINEGAR AND WINE, DRAW OUT... ABHOS-QUICKENING OF FORM, YEAST, BREAD , BREW, ALSO BRATS AS PASTE FORM.GELOSOCOPY: SCIENCE OF LAUGHTER, AGRICULTURE: AG- DRAW, RI STRAIGHT, KER BEND: STRAIGHT AND BENT, RHI- TORT : RHETORIC OR CANANONICLA SYNCOPATION OF DEVELOPMENTAL FORM. AGNOSTIC: AG DRAWI, GNOSIS GREEK, UNDERSTAND, KNOW, ON THE ONE HAND A- GNOSTIC, ASIDE FROM UNDERSTANDING, OR, AG, DRAW AND GOSTIC, DRAW ON KNOWLEDGE AS IN ARTIFICIAL INTELLIGENCE AND ARTIFICIAL NAIVETE IN OUR TERMS RH FACTOR: 1500 RH WORDS AT BEGINNING, TWO AT END LATTER = MYRRHE AND CATAHIRRE ( IE CATHARSIS, OR TOGETHER INFLUESCENCT AND EXOGENOUS, RH PREFIX AS SUCH AS RHYME, RHETORIC, RHIZOME, ON THE OTHER HAND AG –DRAW MAY SUBSTITUTE INTO RH AND THE SILENT H SPEAKS AS FOUND TO DRAWING IN WORDS LIKE NAUGHT, AUGHT, FOUGHT, TOUGH, ROUGH, LAUGH, ( THE FAMOUS DRAWING “ATTACK”) GERM MANTRA OF 3 LANGUAGES BUILT ON EACH OTHER, PIE, SANSKRIT, GREEK: = AKKADIAN : “URU ANNA” – LIGHT OF HEAVEN- TABLEAU PRAYER: SANSKRIT ANAYANHA – TO NOT DRAW IN - WITHOUT H , TO DRAW IN NET IE THE FIRST CASE NOT DRAWN IN MEANS “NET”, THE DRAWING ITSELF THEN A DRAUGHT. IN GREEK BECOME ANWRA OR (ANSWER PER ASW- CHORDS OF FATE) ABROGATE, SIMPLIFY, WITHIN A SYSTEM. AURA LIKEWISE: CURRENCY. BOW AND LYRE BOLERO: PA TO TOUCH, HEALING TOUCH IE APOLLO PEI/OLO OR CONFLUENCE... SYMPATHY, EMPATHY**

**SCULPTURE ON FAST TRACK WITH HARD BITTEN CHIMERA REFERS TO THE “PARAGONE” OF THE RENAISSANCE IE DISPUTE OVER PRIMACY OF SCULPTURE OR PAINTING: PARAGONE MEANS WHETSTONE IE AS IN USED TO TEST GOLD (AS OPPOSED TO MERE SEMBLANCE OR CHIMERA...) “HARD BITTEN” REFERS TO THE ALTERNATIVE: BITING THE COIN OR IF YOU WILL “THE BITE OF THE PRINT”. IN THE PIE AG MEANS TO DRAW OUT, WHILE ANKH MEANING ANGLE OR CONSTRICTION IS IN THE GREEK GONIA PER ANGLE AND ALSO IN FORM OF AGONE MEANS ASSEMBLY, CONTEST, MEETING WHEREAS (“KOINOS” MEANING CONSULTATION) AND SO “AGORA”. SCULPTURE AS A FLUX ETYMOLOGY OF DRAWING WITHIN THE REFERENT TO MOVEMENT SKEWED BETWEEN MATTER AND ITS SYNCOPATED ARRIVALS TO IRREGULAR PATTERN OF MAKING EVEN TO SYMMETRY AS THE SKIRTING AND SKEW OF SKAR TO DRAWING WHICH LIKE BERNINI’S BUTTER OR BRAQUES TALLOW SITE TO DEVOUR THE WORLD IN THE BITE OF THE PRINT.**



**SKIR: RELATING PIE ROOT OF SKETCH, SCRIBE, SKIRT, SCULPTURE IS LIKE ASKING WHAT IS PHILOSOPHY: I SEE THE WORD AS MEANING CONFIGURATION OR DRAWING ON A SUBJECT MATTER IN THE PARTICULAR SEND OF FORM ITSELF AS ITS OWN FLUX ETYMOLOGY. IT EXIST ON A NET LIKE OTHER HORIZON : URR ANNA: LIGHT OF HEAVEN AND A RELATION TO WHAT HERACLITUS PLACES IN PHILOSOPHY NAMELY “THAT WHICH SET ASIDE FROM ALL” AND SEE SKHER AS SIFTING AND JOINING JUNCTION AND ADJUNCTION IN TERMS OF ADJUSTING THAT FLUX ETYMOLOGY TO ITS SYNCOPATION. SNY- CO PEI: PEI OF PA, TO TOUCH , AND HEALING TOUCH, WEAL, LIKEWISE “SYMPATHY” OR FINALLY THE FAMILIAR PATHOS OF RHETORIC. THE HERACLITEAN PHRASE I SEE AS RELATING SYNECHDOCH, CHANGE OF SCALE, TO METONYMY- CHANGE OF NAME AND THESE TWO PARALLELS IN CONTRAST THEN TO “APPIERON” OR THE IMPLICATE WHOLE.**

**URR ANNA THE NET LIKE HORIZON BECOMES, IN SANSKRIT: ANAPURHANA – NET IN GREEK PYROS, ENVELOPING FIRE ( AS IN THE FACULTY OF SIGHT) AND SO FOR US INTERNET AND INTERNET ART ET AL. TO BREAK IT DOWN A BIT I SEE SKER AS COGNATE SKAI OR ORIGINAL “SKY” MEANING HOWEVER “CLOUD” ORIGINALLY, AND IN THE GREEK THEN THE KNOWLEDGE TYPE “GENOSKEIN” OR STEERING TYPE OF KNOWLEDGE –HERACLITUS: “STEERING ALL THROUGH ALL”.**



**DRAWING NET SOFT REVOLUTION  
DRAWING ABOUT ART ABOUT ART AND ART AND LANGUAGE  
ABOUT ART AND DRAWING.  
THEMATIC BLENDED: PHYSIOLOGY FINDS BALANCE BY INTE-  
GRATING LABYRINTHINE EAR AND SENSE OF TOUCH, THUS  
DRAWING RELATES BREATHING PER ASPIRANT EMPHASIS  
AND SEQUENCING OF TOUCH AS EMPHASIS IN THAT COMBINED  
PRESENTING OF RHYTHM  
GERM PHRASE: AKKADIAN= URU ANHA—LIGHT OF HEAVEN  
BECOME ANAHARNA; NET SANSKRIT AND ANHARA OR ABROGA-  
TION –GREEK: CHANGE OF CONDITION WITHIN A WHOLE.  
GERM SYLLABLE :SKER ( MY “ALETHIA) FROM CULTURAL TRAN-  
SITION TO AGRICULTURE—SHEARING, SCOUR, SCAPE,  
SIFT,JOINT : A CURRENT...CURRENCY OF EFFORT'.  
DRAWING IS NOT A CASE OF MEETING LANGUAGE, BUT RATHER  
IS THAT SENSE OF A VERBAL CUPOLA IN TRANSITIVE VISION  
WHICH IS THE STRUCTURE OF LANGUAGE TO BEGIN WITH.**

**ART ABOUT ART  
SQUARED  
TO ART ABOUT ART AND LANGUAGE  
ABOUT” “”////  
& ARTIFICIAL NAIVITE  
FROM TUBE HOUSE TO SUN TUNNEL  
UTUBEUTURN**

**ART ABOUT ART SQUARED: SUNTUNNEL SENTINAL AND  
TUBE HOUSE WRINKLE**

**GERM SYLLABLE: URU-ANNA (AKKADIAN): LIGHT OF  
HEAVEN**

**FLUXUENT ART ETYMOLOGY**

**ANNHARANA: SANSKRIT—NET ( ANNHARANA VIDI: NET  
ART)**

**OUSIS GREEK— BEINR— OUROS: WARD**

**OURAGHIA: HYPER FLUX: CO-OURAGGHIA: COURAGE  
RHAGHA**

**UTUBEUTURN**

**SCROLL SPACE**

**TIENTAI**

**(EARTH SKY/: GARDEN STONE)**

**TOPOGRAPHICAL/ TYPOGRAPHICAL**

**ROOM W. RED LINE AROUND/FAUX DOOR-WINDOW**

**(SAN MARCO)**

**RED PAVILLION SKEW**

**DRAGON AND WATER**

**MIRROR WARD**

**(FENG THE HOUSEHOLD DIRECTOR STORY OF STONE: FENG**

**SHUI DRAGON WATER MIRROR THE STRIPS OF MIRROR**

**CUT FROM IMPORTS AS DÉCOR, EARLY COMPUTER.**

**IN WHICH LUCINI PROPOSES ARTIFICIAL NAIVITE:**

**THE RESTRAINT OF LUCINI IS COMPARABLE TO THE NATURAL THEATRE OF GUERCINO WHO SELF TAUGHT WAS INTERESTED IN THE EMERGENT THEATRE MODE OF NATURALNESS AS HIS NEW PARADIGM FOR PRESENTATION, THIS EMERGENCE FROM BALOGNA, HIS CITY WAS ALSO CITY AND ATTITUDE OF THE LATER MORANDI .**

**FOR ME THIS RESONATES IN THE STRUCTURES OF MY VIRTUAL WORLD DRAWING MODE: I INHABIT A WORLD OF VARYING DEGREES OF ARTIFICIAL INTELLIGENCE, FOR EXAMPLE THE COMPUTER SO TO SPEAK COPIES ME, LEARNS FROM ME AND PRESENTS DIFFERENCES IN THAT OCCURANCE I CAN BUILD ON: THE QUESTION PER NATURALNESS MAY THEN BE, ACCORDING TO THE EXISTENCE OF WHAT WE CALL ARTIFICIAL INTELLIGENCE THERE MUST THEN BE ARTIFICIAL NAIVITE?**

**ART ABOUT ART AND ART AND LANGUAGE ABOUT ART AND LANGUAGE**

**CUPOLA COPOLA**

**THE APPARENTLY PLACID DRAWINGS OF LICINIO ACTUALLY HAVE AN INNER DRAMA COMPOSED OF THE SPACE BETWEEN THE HANDS OF THE FIGURE AS COMPOSITIONALLY VERY DYNAMIC AND PROVOKED BY THE FIGURE ITSELF, A CONNECTIVE SPACE THEN AS COPULA, THE TRANSITIVE PRESENCE, CONTRASTS AND COMPARES WITH HIS COMPETITOR PORDENONE WHOSE COMPOSITIONS EMPHASIZED A COMPOSITIONAL CUPOLA, PARTLY ARCHITECTURE , PARTLY A META ARCHITECTURE SUCH AS IN IMMACULATE CONCEPTION OF CHURCH OF CORTEMAGGIORE WHICH GIVES A VERY CONVINCING PROTOTYPE OF BERNINI'S BALDUCINO.**

**CUPOLA COPOLA**

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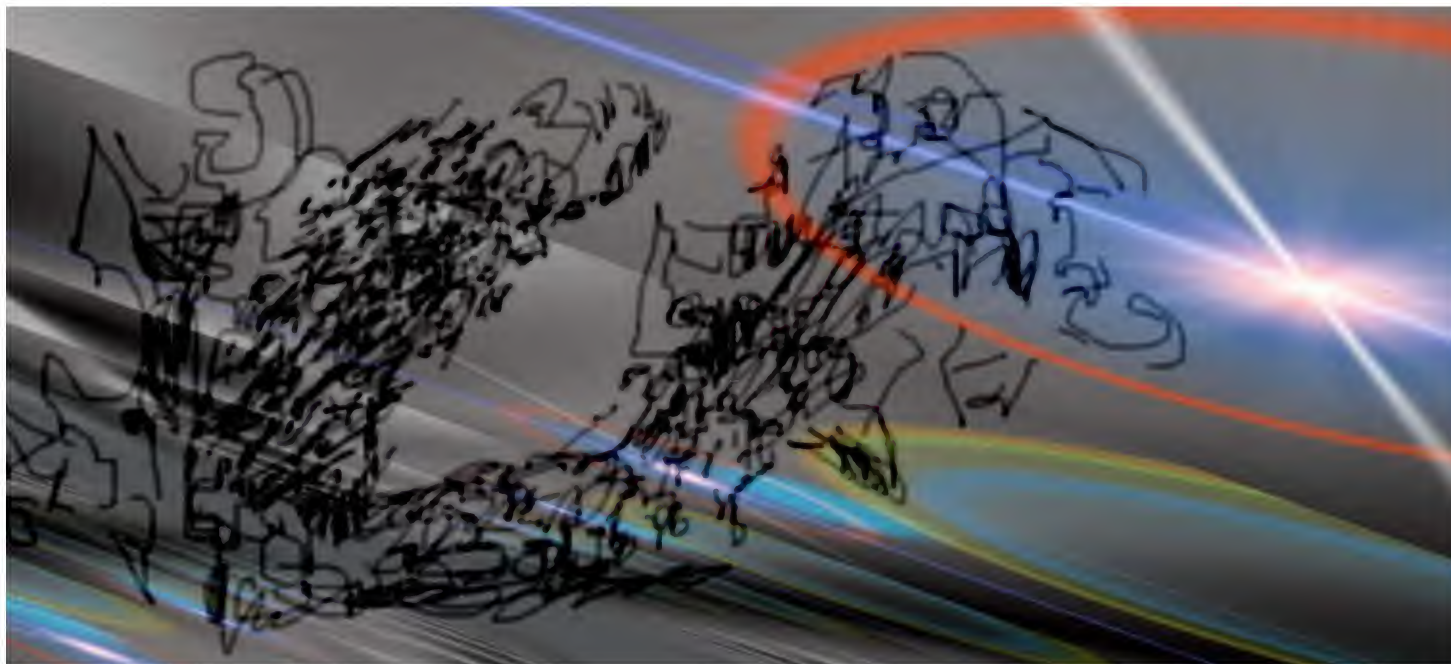
**HERCULES SEIGERS SEEMED TO ASK OF THE ANGELO EPIPHANY AND  
VINCI VIRGIN-ROCKS: WHAT IF CHARACTERS LEFT? -LANDSCAPE VIEW  
AND LIKEWISE LUCINI SEEMS TO WONDER WHAT IF THEY STOOD UP?  
[THE DRAPERIES NO LONGER FALL BUT SPREAD AND VIA HIS DIRECTION  
TO THE EXPERIENCE OF ARRIVING TO HIS ART...**

**ART ABOUT ART  
ART AND LANGUAGE ABOUT ART AND LANGUAGE  
AT THE ROUNDABOUT**



**SIMPLY PUT :THE RELATION BETWEEN ART AND LANGUAGE IS THAT OF  
 BREATHING...MARKING INTERVALS  
 BECOME INTERPELLATION/INTERPOLATION GATHERING  
 THE QUICKENING OF FORM BRANCHING ASSOCIATIONS  
 GERM SYLLABLE: AKKADIAN  
 URU ANNA (LIGHT OF HEAVEN)  
 BECOME  
 PROTO INDO EUROPEAN: ABHRO –QUICKENING OF FORM  
 BECOME SANSKRIT ANNA PURAHNA :NET  
 GREEK ANNETETAI: ABROGATE  
 “RH” IS THE BREATHING (SILENT H)  
 ASPIRE/ ASPIRANT  
 RHETORIC/RHYME  
 PROTO CELTIC RHANN (PLURAL RHANNEU)  
 = FATE/ALLOTMENT/PORTION/SHARE  
 THAT’S DRAWING  
 ANNEU:CHORD PIE/GREEK NEU-CHORD (NEURON)  
 OR GNOMON: SUNDIAL/CARPENTERS EDGE ( BY WHICH THINGS KNOWN)  
 SANSKRIT : GANESH ELEPHANT GOD OF BEGINNINGS  
 TRIEME MATHEMEE RHMING RHANN TRIMARAN THE 3 LANGUAGES  
 DRAWING AS DRAWING UPON: LEXIS  
 RHABDOMANCY OF THE STYLUS**

**HIPERION HYPES HYPSES THAT RHEA AURORA RUNS THE RHANN  
RHANNEU  
ON A TIREME MATHEME  
TRIMARINE  
DRAWING:  
DRAWING ACROSS AKKADIAN.SANSKRIT.GREEK  
:ABHOR TO ABROGATE OR SKER TO SKIRT  
ANAPURHANA THE NET  
GIVEN OVER AUROARA THAT CURRENCY...  
CURRENTLY RYMES THE RHANN ASPIRANT  
  
ON A TRIMARAN DRAWING RHABDOMANCY  
LEXIS THE RHABDOS HOLDING THE FIGURE.  
STLUS!**



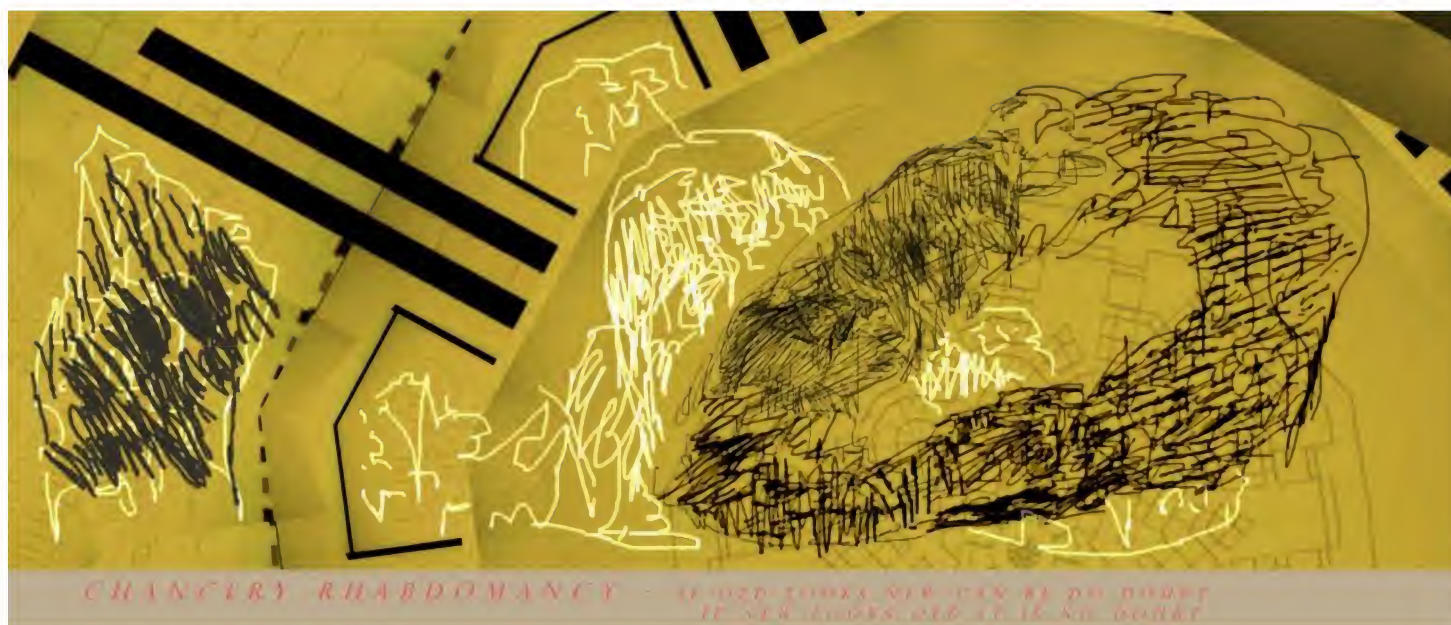
THE ROOT OF SKETCH, SCRIBE, SKIRT, SCULPTURE IS LIKE ASKING WHAT IS PHILOSOPHY: I SEE THE WORD AS MEANING ON A SUBJECT MATTER IN THE PARTICULAR SEND OF FORM ITSELF AS ITS OWN FLUX ETYMOLOGY. IT EXIST ON A NET LIGHT OF HEAVAN AND A RELATION TO WHAT HERACLITUS PLACES IN PHILOSOPHY NAMELY "THAT WHICH SET ASIDE THE SIFTING AND JOINING JUNCTION AND ADJUNCTION IN TERMS OF ADJUSTING THAT FLUX ETYMOLOGY TO ITS SYNCOPATED TOUCH, AND HEALING TOUCH, WEAL, LIKEWISE "SYMPATHY" OR FINALLY THE FAMILIAR PATHOS OF RHETORIC. THE RELATING SYNECHDOCH, CHANGE OF SCALE, TO METONYMY- CHANGE OF NAME AND THESE TWO PARALLELS IN CONTRAST IMPLICATE WHOLE.

LIKE HORIZON BECOMES, IN SANSKRIT: ANAPURHANA – NET IN GREEK PYROS, ENVELOPING FIRE ( AS IN THE FACULTY OF INTERNET AND INTERNET ART ET AL. TO BREAK IT DOWN A BIT I SEE SKER AS COGNATE SKAI OR ORIGINAL "SKY" MEANING SKY, AND IN THE GREEK THEN THE KNOWLEDGE TYPE "GENOSKEIN" OR STEERING TYPE OF KNOWLEDGE –HERACLITUS:



Scribe Tribe Ribbon



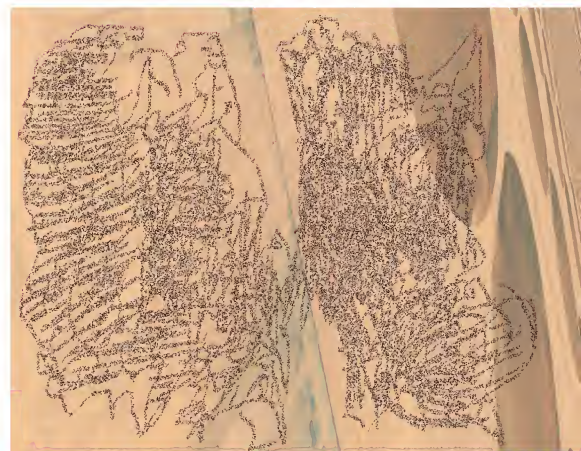
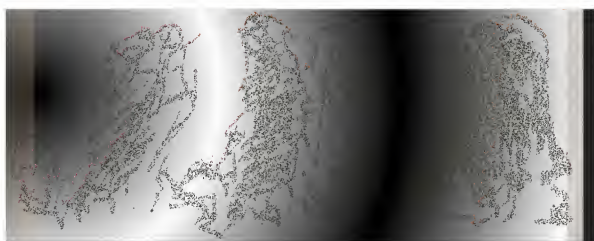


Drawings of Words for Drawing

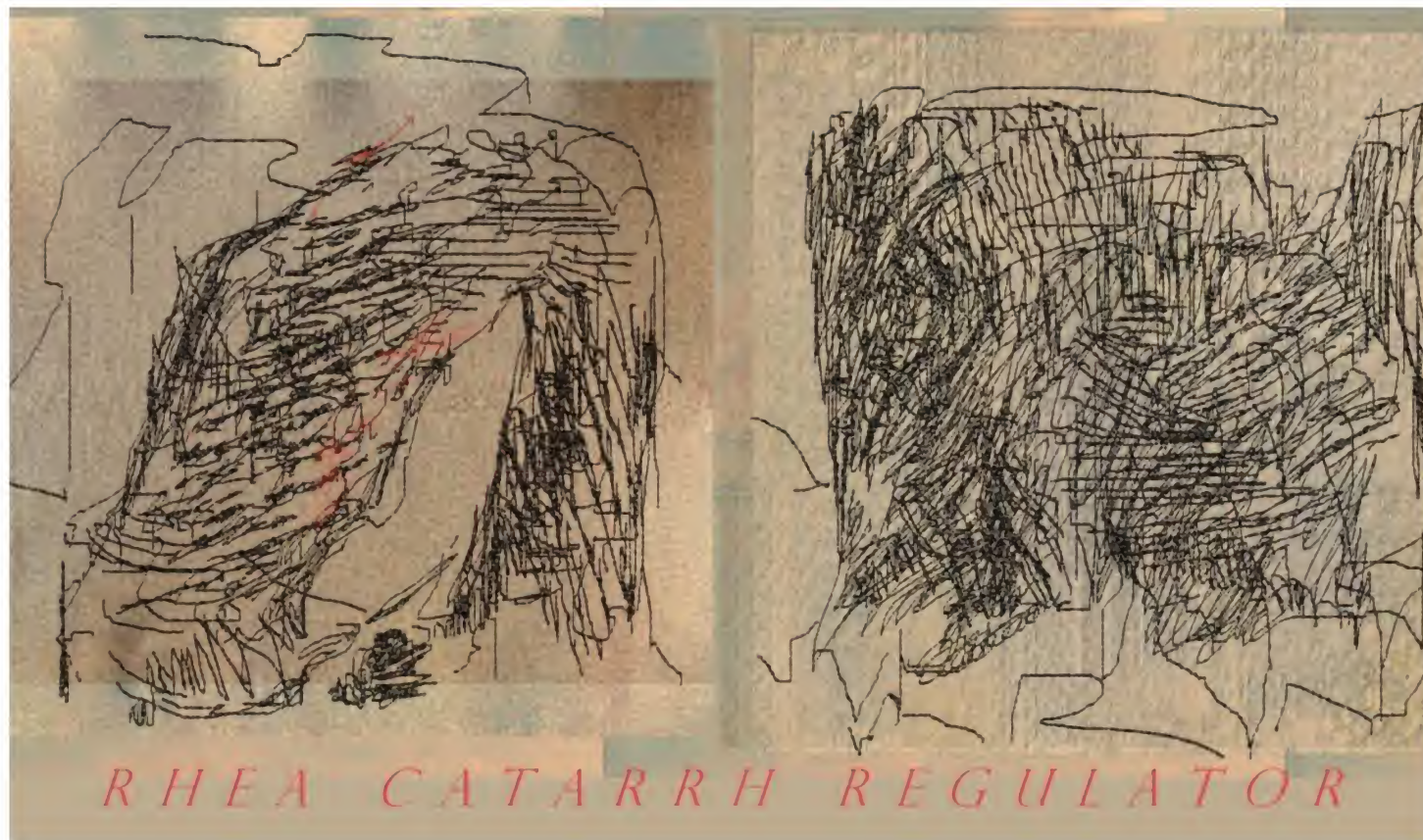


Stray Mark Merge





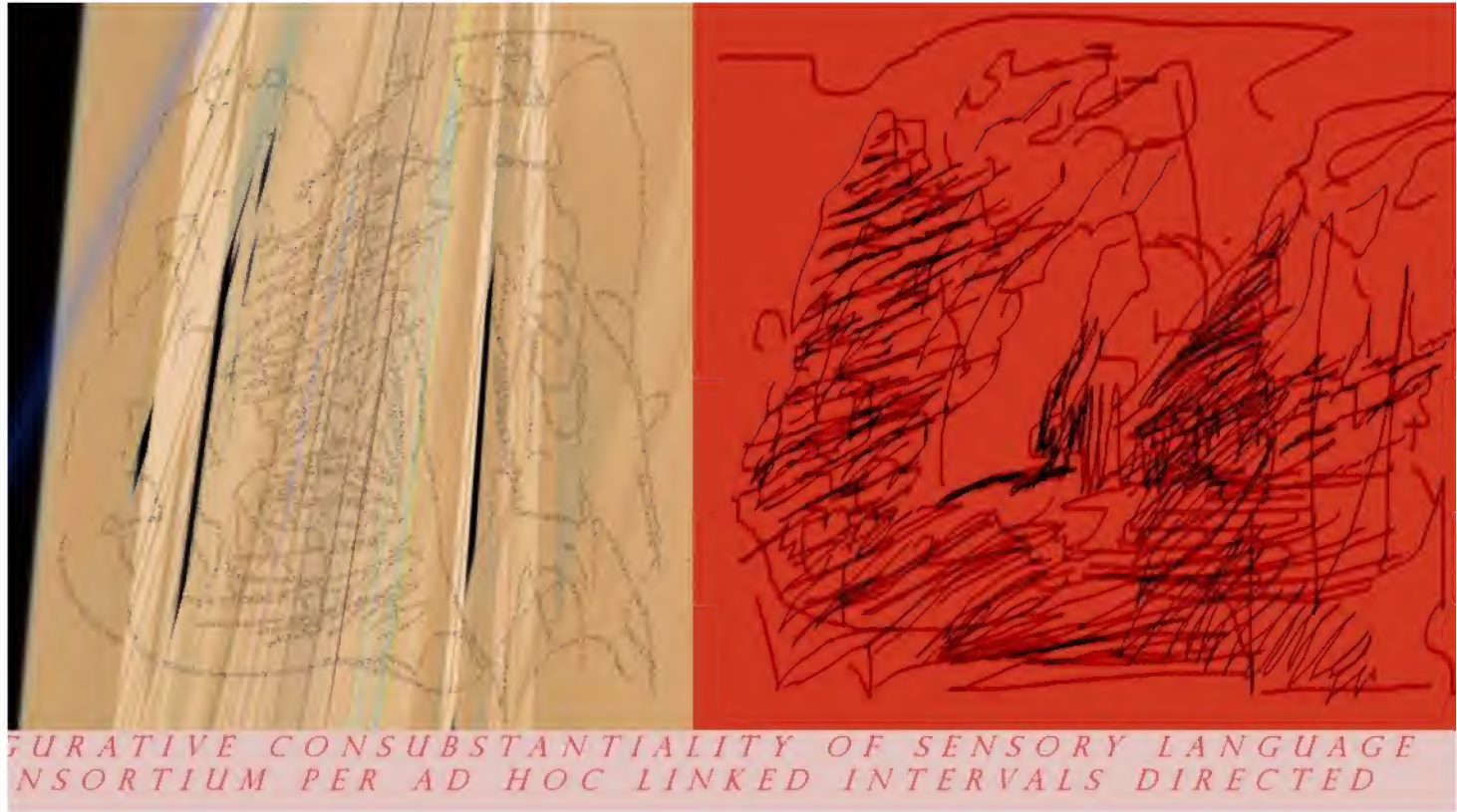




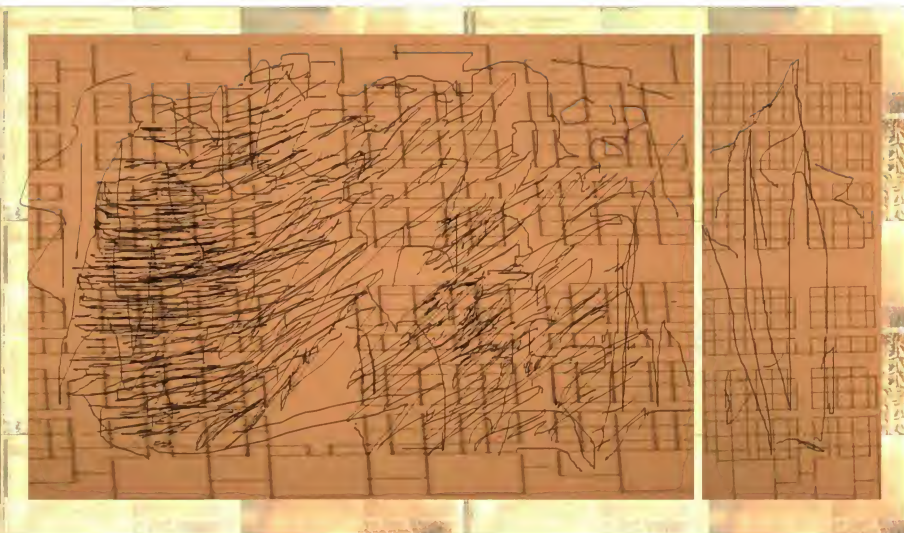




A lot of Alotment









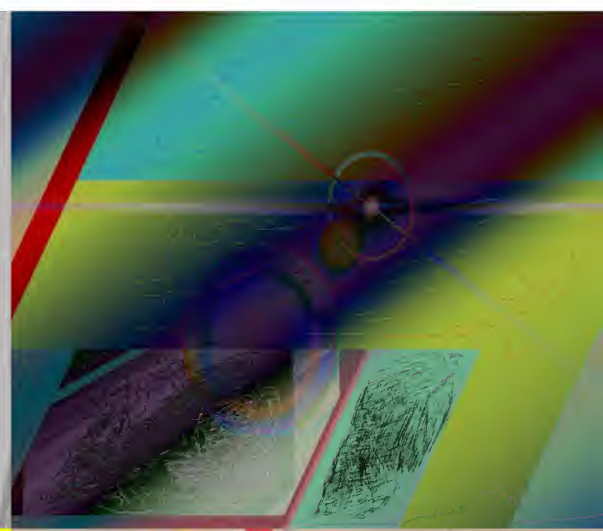




Trimaran Dimension

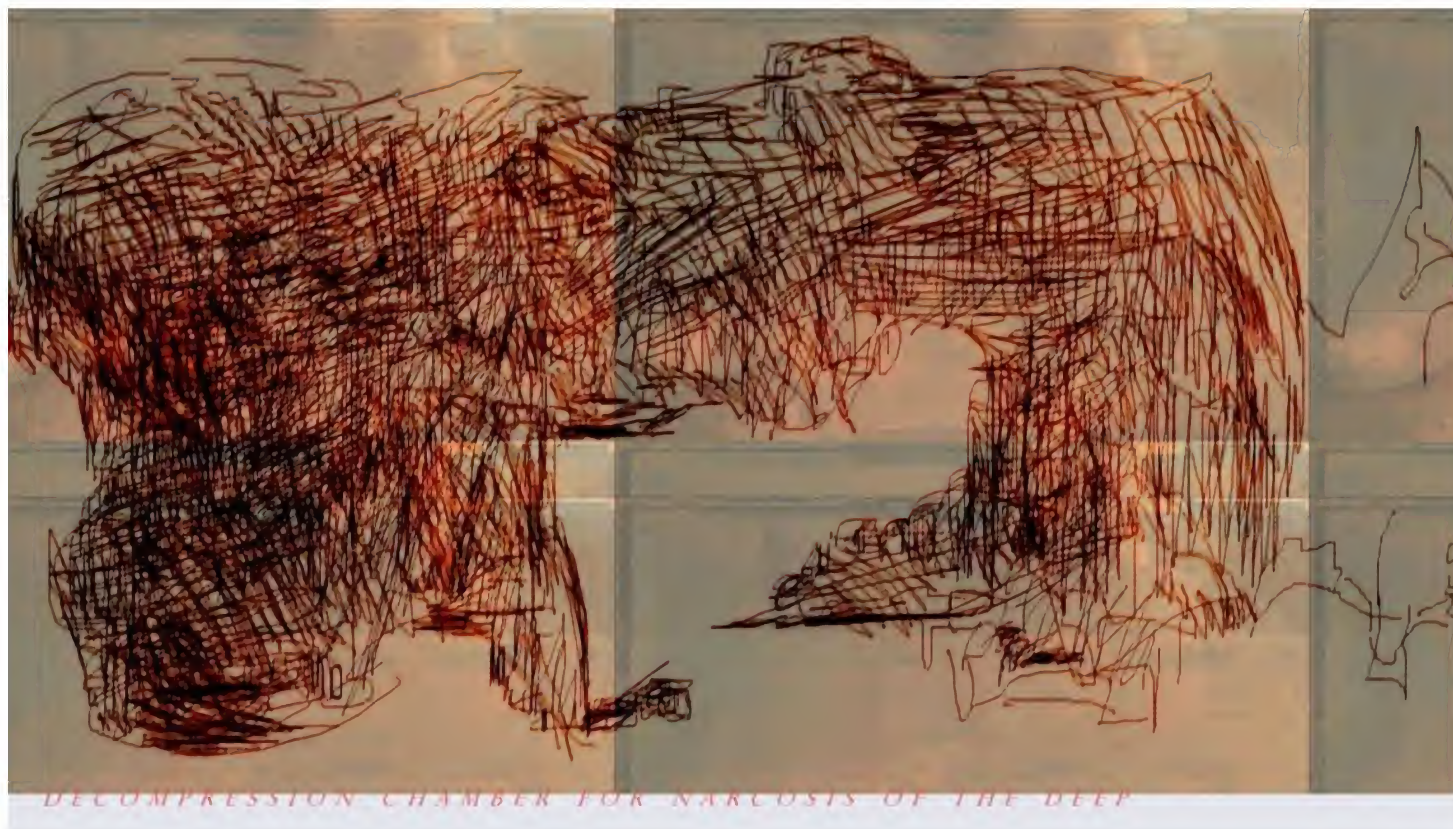












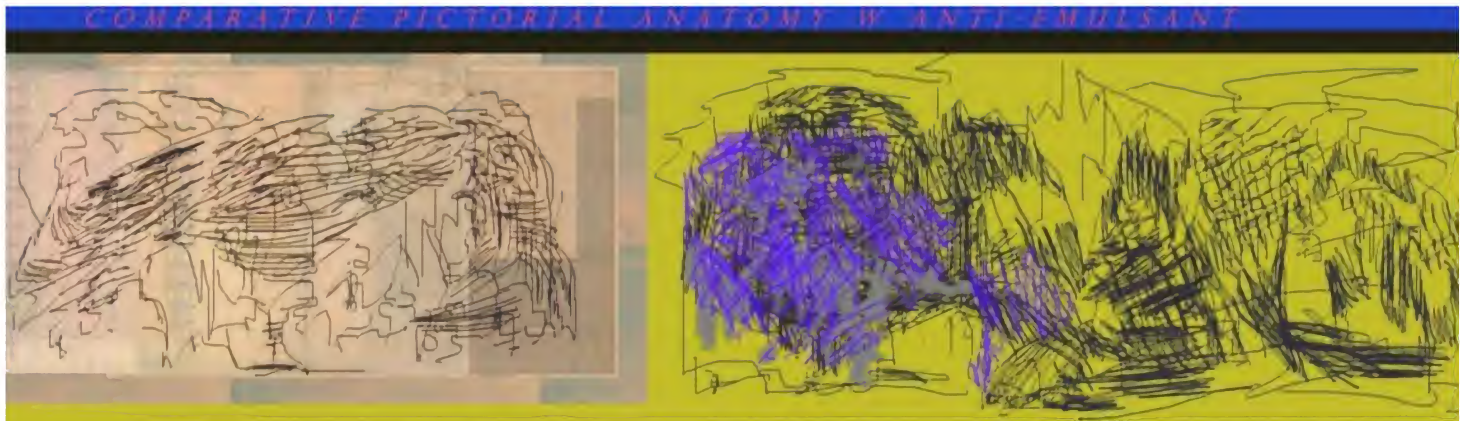
Compare and compress the dark and the deep

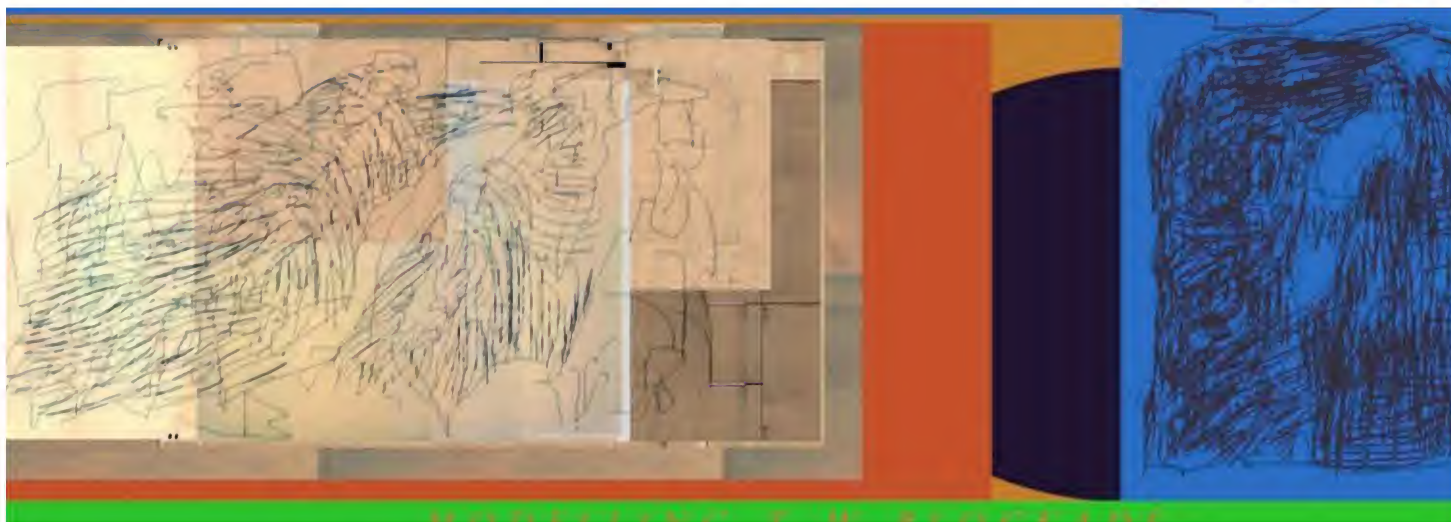




Comparative Anatomy of Drawing limming the Limb and rhyming the rhann (rhaneu)

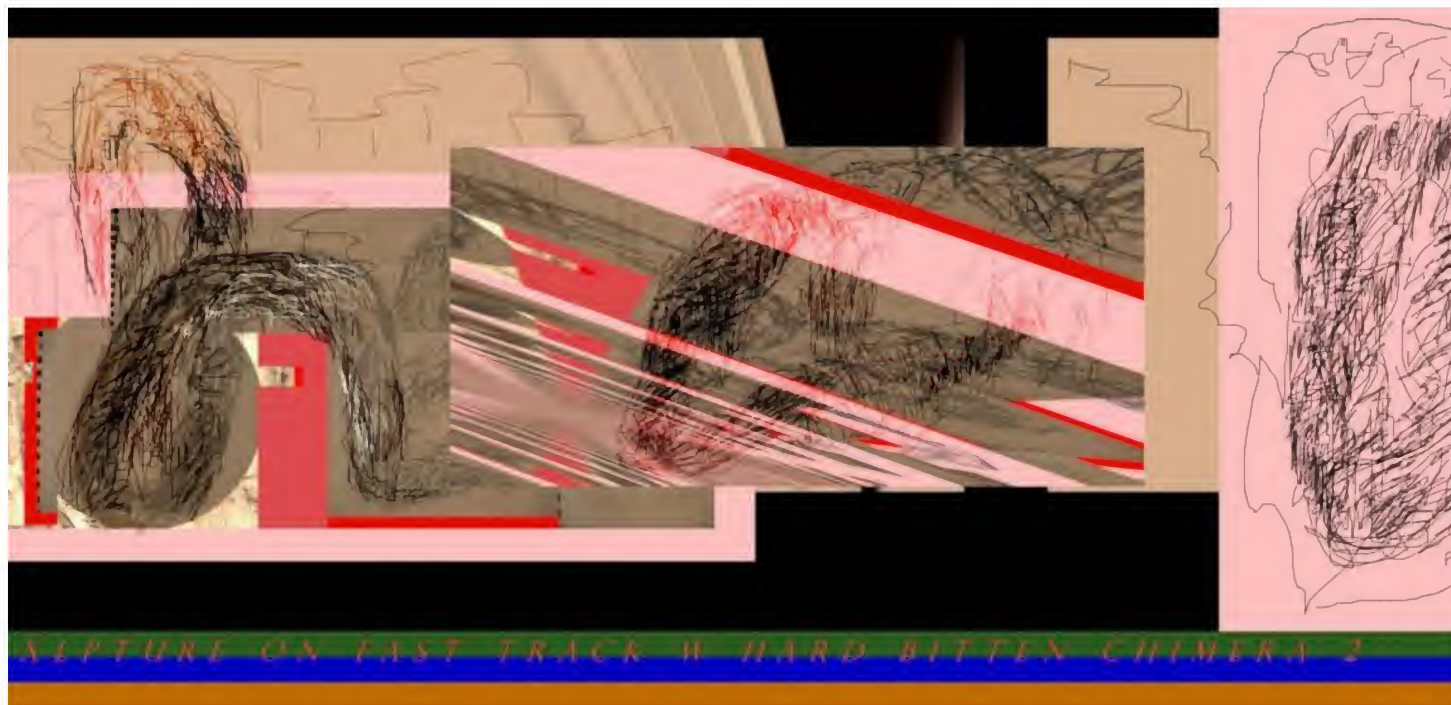






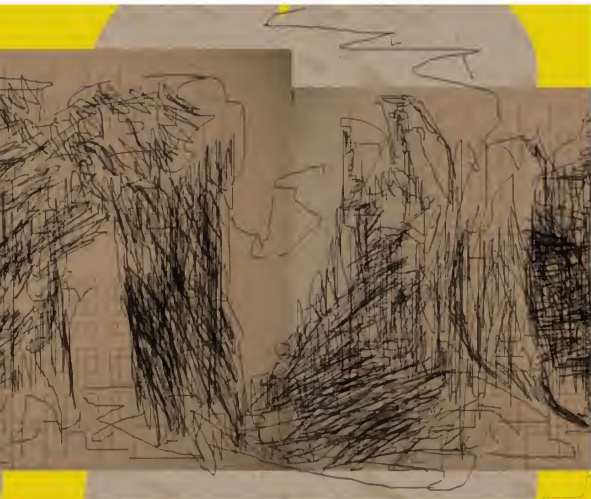
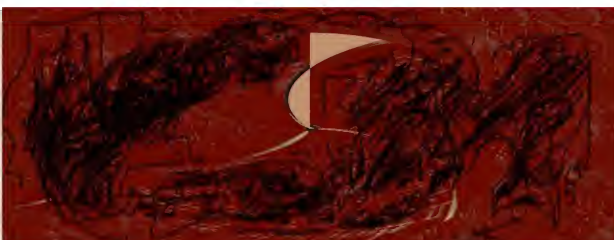
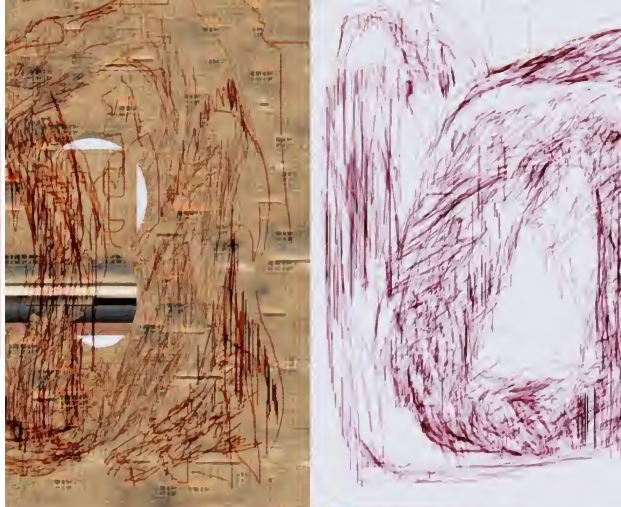
to a T





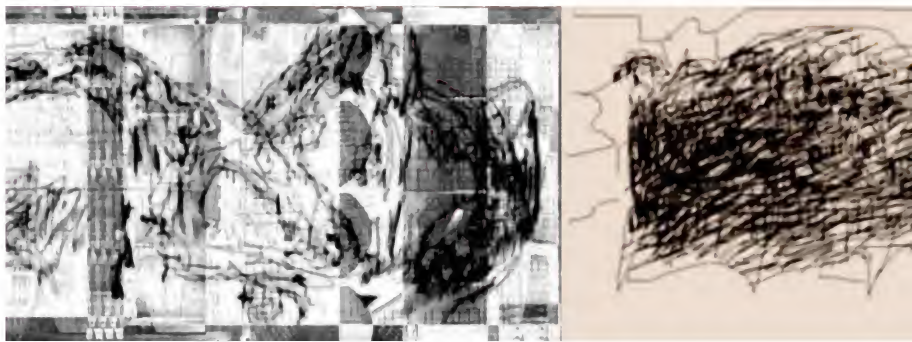
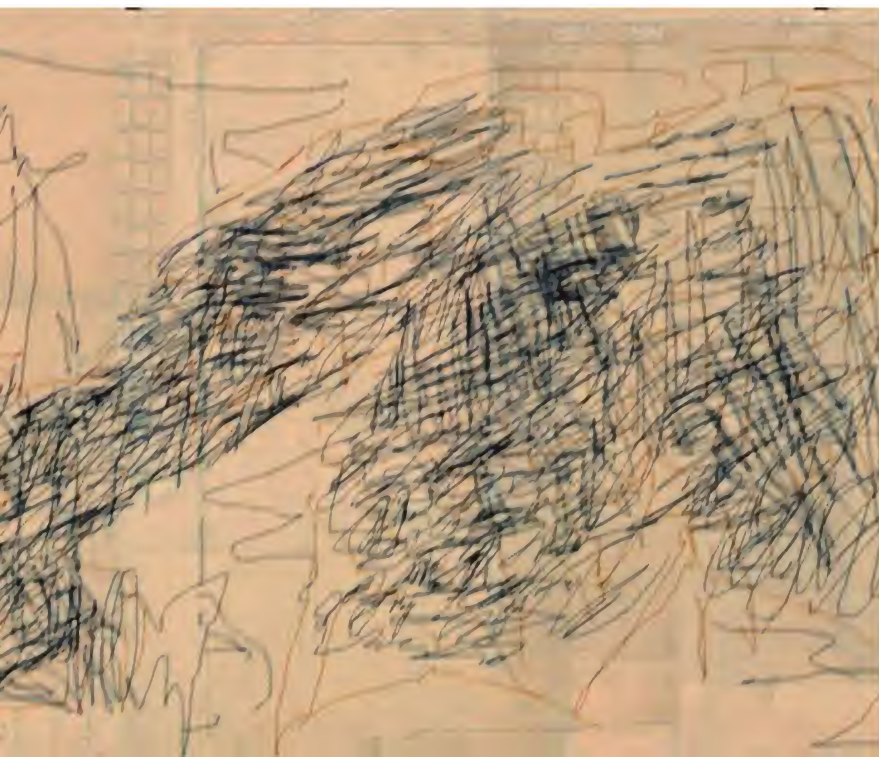
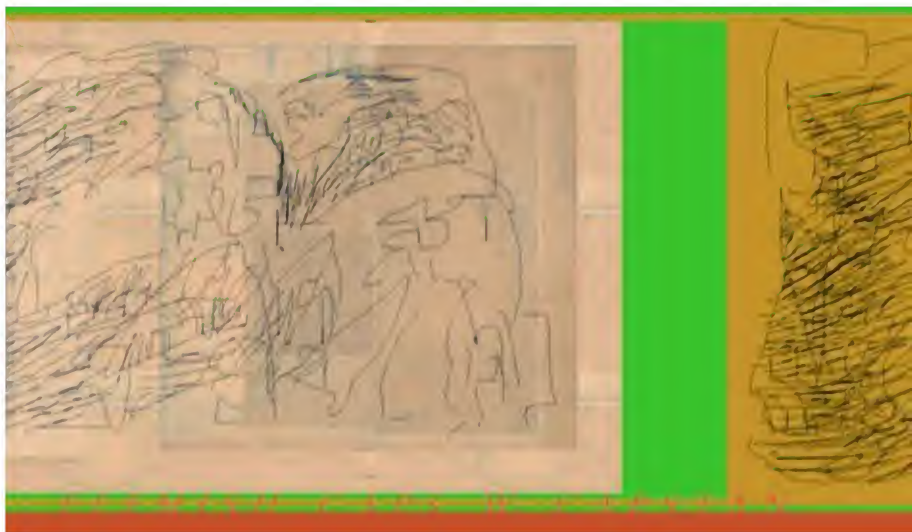
Floor Piece Floraison



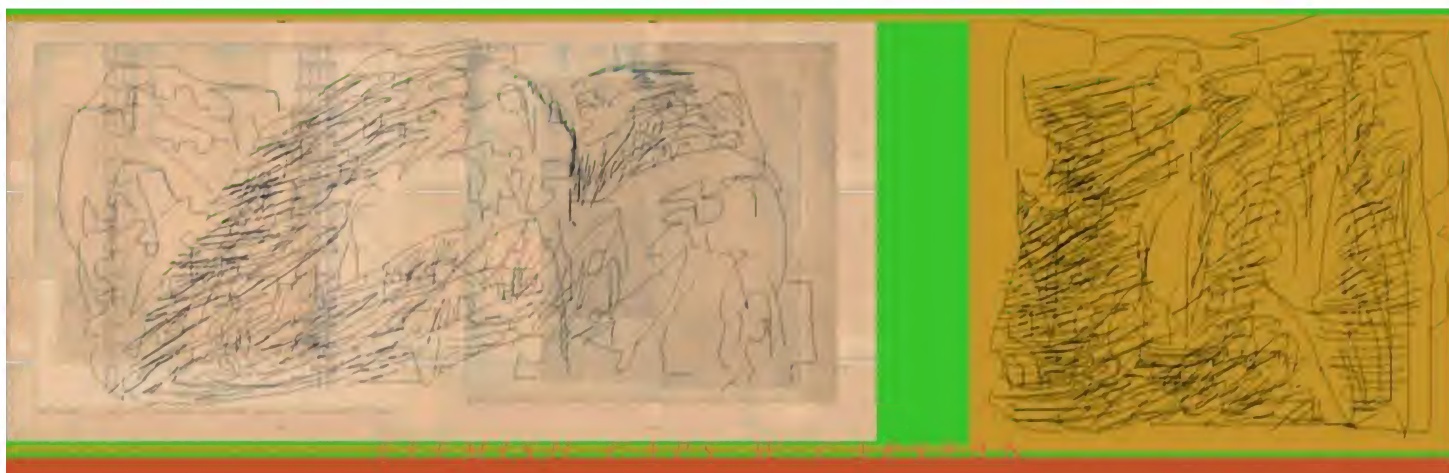












Elision Island

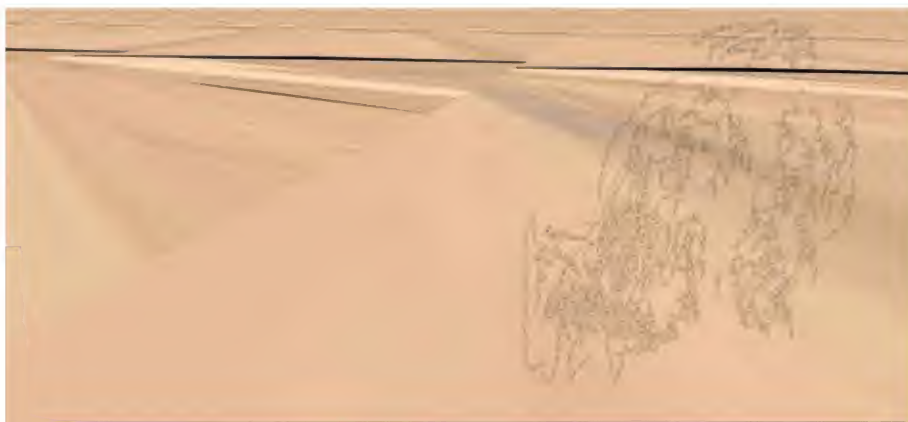


## Bow and Lyre Learning Curve Ittle Canaletto Speidre Duct

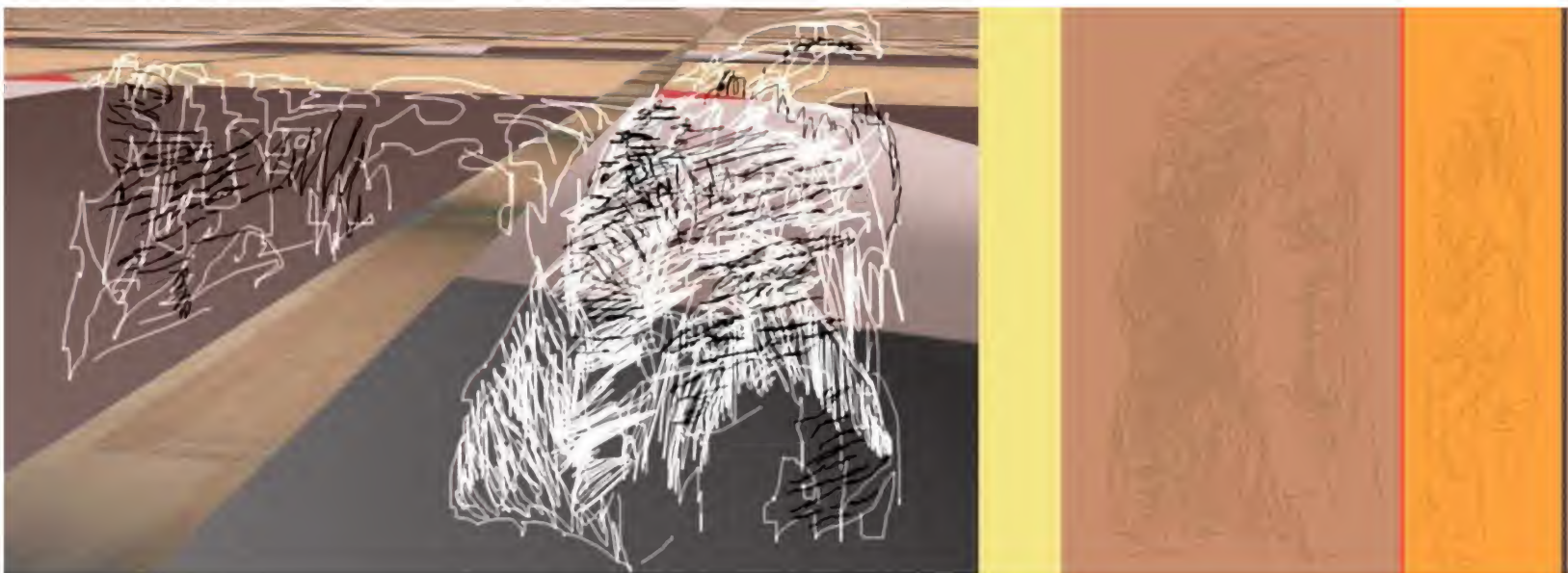
This series begins to combine the idea of proceeding from previous work which targets a sculptors sketchbook conceptualized in an alloisis of virtual materiality which turns on itself and of such tropes configures the matrix of digital spacing suggestig via textures of a sort the spaces between molecules upon which material make of form torsion; drift. and shear and in so doing mark upon extension in space the projection of that sketchbook. This ductility ranges as it were the original identity of “weird” PIE for “see” as formed upon the Greek Speidre or branch which fashioned to spider implicates the network idea abrogated of tableau and trophy in the rhizome to trace counter of spider then a branch of the word branch and so to spider duct as though to architectural tracery meaning all in all the transport of material within its own agency of form, in fact here, the form itself ( a sculpture transports itself) and so the works aquire the aspect of long view to horizon on the one hand as region abandoned to a skiff on the plane as it were upon which evidences as well the protocol of a wrapping of the figure in its ground, excavation quarry and burial in one material, salt and fresh water to another, and in the digital meta materials the the distiendre or disjunction by which distances are in their intervals the sequence of space.

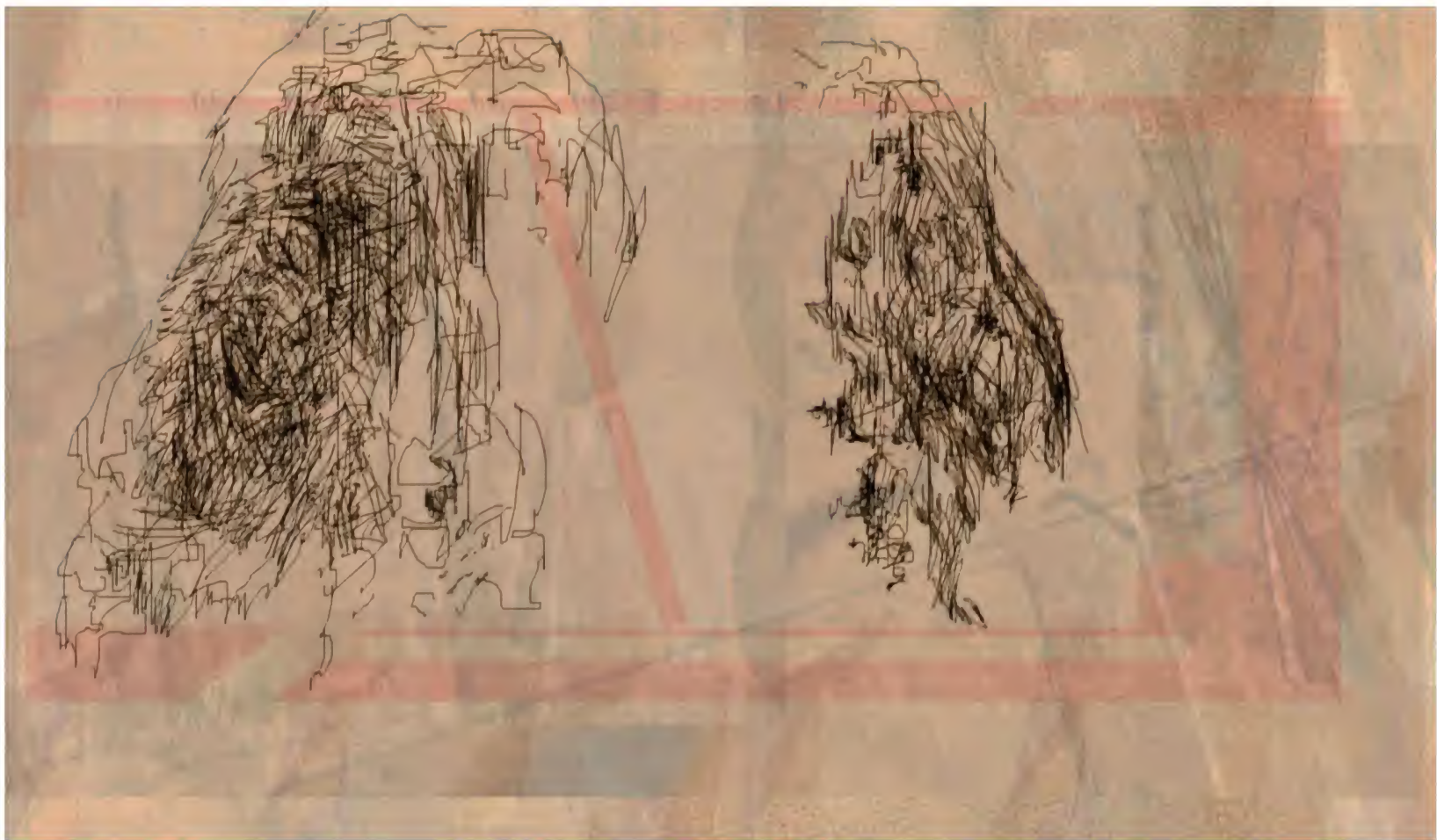


Bow and Lyre Learning Curve



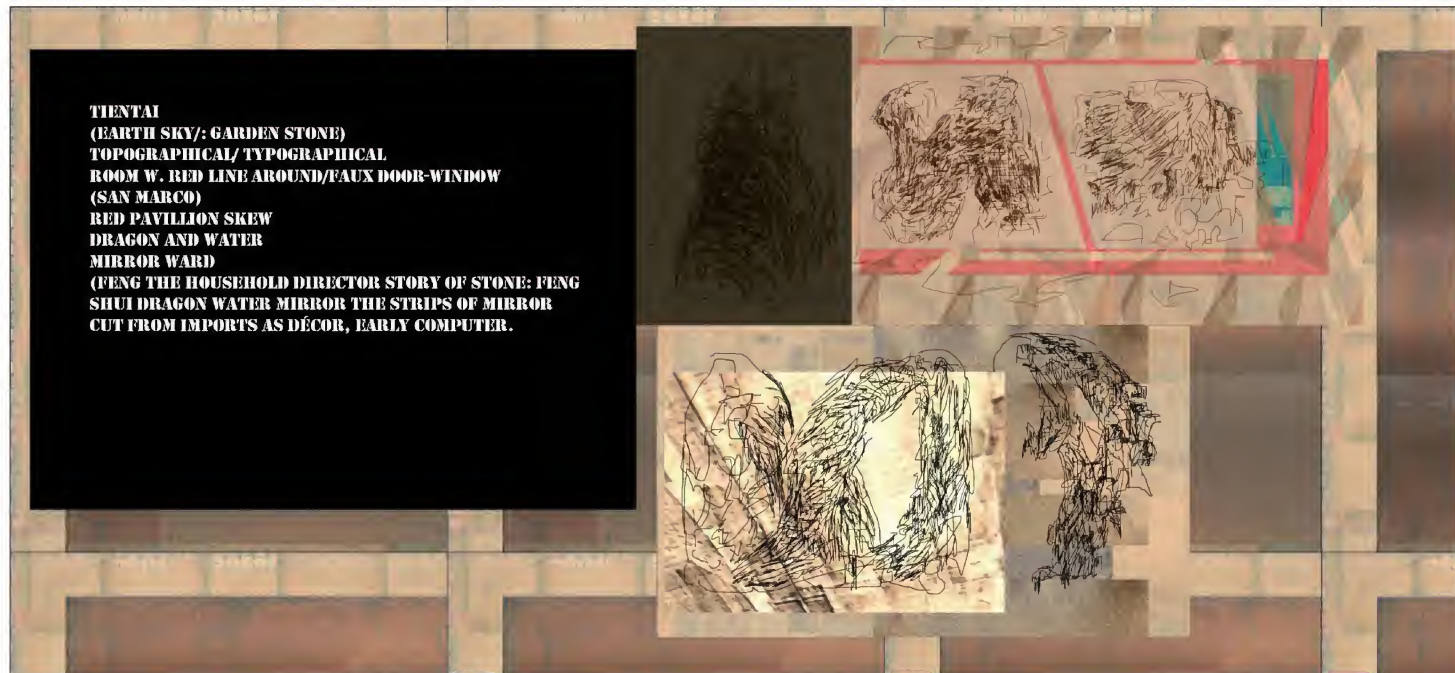




















These drawings engage text with the graphos, and as well relate a title outside the picture itself as a kind of double verbal frame and version in computer drawing of site-non site.